

Rehearsal Script

Project No: 50/LDL L 262H

"DOCTOR WHO" 7M
~~CURSE~~
"THE WOLVES OF FENRIC"

by

Ian Briggs

EPISODE TWO

Producer	JOHN NATHAN-TURNER
Script Editor	ANDREW CARTMEL
Production Associate	JUNE COLLINS
Finance Assistant	T.B.A.
Producer's Secretary	CLARE KINMONT
Director	NICHOLAS MALLETT
Production Manager	IAN FRASER
A.F.M.	JUDY CORRY
Production Assistant	WINNIE HOPKINS
Designer	DAVID LASKEY
Costume Designer	KEN TREW
Make-Up Designer	DENISE BARON
Visual Effects Designer	GRAHAM BROWN
Properties Buyer	T.B.A.
Technical Co-ordinator	RICHARD WILSON
Lighting Director	HENRY BARBER
Sound Supervisor	SCOTT TALBOT
Grams Op	MIKE WEAVER
Video Effects	DAVE CHAPMAN
Special Sound	DICK MILLS
E.M.1	IAN DOW
E.M.2	BRIAN JONES
V.T. Editor	HUGH PARSON
Artist Booker	MAGGIE ANSON
Camera Supervisor	ALEC WHEAL
O.B. Sound	BRIAN ROBINSON

READ THRU: 23rd March 1989

OB REHEARSAL: 27th-30th March 1989

OB: 1st-5th April 1989, 8th-11th April 1989

STUDIO REHEARSAL: 14th-24th April 1989

STUDIO: 25th/26th/27th April 1989

"DOCTOR WHO" 7M - 'THE WOLVES OF FENRIC' (w/t) - EPISODE TWO

CAST:

Sergeant Prozorov
The Doctor
Ace
Vershinin
Dr Judson
Captain Sorin
Gayev
Nurse Crane
Jean
Phyllis
Commander Millington
Mr Wainwright
Sergeant Leigh
Captain Bates
Miss Hardaker
Kathleen Dudman

NON-SPEAKING:

Russian commandos
Ancient Haemovore (arm of)
Naval personnel
Dead Russian commando
Home Guard men
Technicians
Wrens
Haemovores

ANIMALS, INFANTS, ETC:

Doves
Baby (Audrey)

SETS:

Judson's Office / Decrypt Room [Hut 1]
Crypt
Cave
Millington's Office [Hut 3]
Vestry
Cellar
Command Room [Hut 5]
Cottage
Wrens' Quarters [Hut 2]

[Note: The Nissen huts are identical in construction -- two rooms connected by a short corridor or lobby -- so it may be possible to build sets for just a couple of them, and then change the furniture and props for different scenes.]

LOCATIONS:

Maidens' Point, comprising:

Shoreline
Caves
Rocky Outcrop
Cliff Top
Rock Pools

Naval Camp, comprising:

Compound Area
Laboratory [interior]
Common Land
Hut 1

Nave [interior]

St Jude's Church, comprising:

Graveyard

UNDERWATER PHOTOGRAPHY:

1. Shoreline - sands swirl round dragon's head and dead commando, as hand reaches to dragon's head
2. Shoreline - dead commando's eyes open
3. Shoreline - Prozorov's body floats face-down

"DOCTOR WHO" 7M

'The Wolves of Fenric' (w/t)

by

Ian Briggs

EPISODE TWO

(REPRISE CLIFF-
HANGER FROM
EPISODE ONE.)

1. EXT. SHORELINE. DAY.

(THE COMMANDOS
RAISE THEIR
WEAPONS TO SHOOT.)

PROZOROV: (OOV) No.

(PROZOROV STEPS
FORWARD WITH A
HEAVY COSH.)

PROZOROV (continued): We don't
want to attract attention...

THE DOCTOR: Do you have the faintest idea what's going on here..? Do you really think we killed him?

PROZOROV: It doesn't matter. You know too much. You die.

THE DOCTOR: We know more than you think... Vozravschayetes v Norwegioo s sakrovischem.

(THE COMMANDOS ARE
STARTLED BY THE
DOCTOR'S WORDS.)

ACE: (REMEMBERS) Return to Norway with the treasure...

VERSHININ: Kill them, Prozorov.

(VERSHININ IS
17/18, STRONG AND
WITH AN IDEALISTIC
GLOW IN HIS EYES.)

PROZOROV: No. We take them back to Captain Sorin.

UNDERWATER PHOTOGRAPHY 1:

Shoreline. Day.

Undercurrents in the water
create small eddies of
sand around the dragon's
head and the DEAD RUSSIAN
COMMANDO.

An inhuman hand -- the
ANCIENT HAEMOVORE's
-- reaches to touch the
dragon's head, fingernails
sharp like razors.

2. EXT. COMPOUND AREA / HUT 1. DAY.

(ONE OR TWO NAVAL
PERSONNEL DRIFT
ROUND THE CAMP.)

3. INT. JUDSON'S OFFICE. DAY.

(JUDSON PORES OVER
THE TRANSLATION IN
THE OLD RECORD
BOOK.)

JUDSON: (READS) I am the only
one left alive now. I raise these
stones to my wife Astrid. May she
forgive my sin. It grows dark, and
I sense the evil rising from the
sea.

4. INT. CRYPT. DAY.

(THE VIKING
INSCRIPTIONS, DARK
AND SILENT.)

JUDSON: (V/O, CONTINUES READING)
I know now what the dark evil
seeks. The treasures from the Silk
Lands in the east. I have heard
the treasures whisper in my dreams.
I have heard the magic words that
will release great powers. I shall
bury the treasures for ever.
Tonight I shall die, and the words
die with me...

(NEW INSCRIPTIONS
BEGIN TO APPEAR --
BURNING THEMSELVES
INTO THE STONE.

[Note: See
appendix for
details of new
inscription.])

UNDERWATER PHOTOGRAPHY 2:

Shoreline. Day.

The eyes of the DEAD
RUSSIAN COMMANDO suddenly
open.

5. INT. CAVE. DAY.

(SORIN STARES AT
THE DOCTOR AND
ACE.)

THE DOCTOR: If you attack the
base, you'll walk straight into a
trap, and if you stay here, you'll
die just like your comrade outside.

SORIN: And if I let you go,
you'll betray us.

THE DOCTOR: It's the only way --
if you want to stop the evil that's
killing your men.

(GAYEV SUDDENLY
CRIES OUT AT THE
BACK OF THE CAVE.

THEY TURN TO
GAYEV, WHO'S
FROZEN WITH FEAR.)

PROZOROV: His mind's in pieces.

ACE: What happened to him?

THE DOCTOR: Whatever it was that
killed the other one, he's seen it.
(TO GAYEV) Tell us what you saw...
Tell us...

VERSHININ: It's useless...

(SORIN MOTIONS TO
VERSHININ TO SHUT

UP.)

THE DOCTOR: Please... Think back... Maiden's Point... The undercurrents... What was it? What did you see?

VERSHININ: He'll never speak again.

GAYEV: No... No...

THE DOCTOR: The undercurrents... Deep down... What can you see?

GAYEV: No...

THE DOCTOR: What is it?

(THE DOCTOR STEPS
TOWARDS GAYEV.)

VERSHININ MOVES TO
HALT THE DOCTOR,
BUT SORIN MOTIONS
TO LET THE DOCTOR
PAST.

THE DOCTOR KNEELS
IN FRONT OF
GAYEV.)

THE DOCTOR: You've got something... Show me...

(SLOWLY GAYEV
REACHES INTO HIS
POCKET.

HE PULLS OUT
ANOTHER STRANGE
PIECE OF
METALWORK.

THE DOCTOR PULLS
HIS OWN PIECE OUT
OF HIS POCKET, AND

10

SHOWS IT TO GAYEV.

GAYEV LOOKS AT IT.

SUDDENLY, GAYEV
BEGINS TO SCREAM
IN TERROR.

THE DOCTOR QUICKLY
PUTS HIS FINGERS
TO GAYEV'S
TEMPLES.

GAYEV IMMEDIATELY
FALLS INTO A
DREAMLESS SLEEP.)

SORIN: We'll delay our attack
until you both return...

VERSHININ: This is madness,
Captain!

SORIN: We're playing for high
stakes. Victory goes to those who
take the greatest risk.

6. INT. CRYPT. DAY.

(THE NEW
INSCRIPTIONS NOW
LOOK LIKE THE
OTHERS.

JUDSON IS COPYING
THEM.)

JUDSON: But why didn't he
translate the final inscription?
It's always the family idiot that
takes the cloth!

CRANE: I don't like it down
here...

JUDSON: Then go away.

CRANE: Don't you feel the cold..?

(JUDSON CONTINUES
TO SCRIBBLE AWAY
FURIOUSLY.)

CRANE (continued): Like winter...
Most unsuitable for an invalid.

JUDSON: Shut up, Crane.

(CRANE GOES TO
JUDSON, AND BEGINS
TO LIFT HIM.)

CRANE: Come on, let's have you
back in the warm...

JUDSON: What..? No -- leave
me..! You stupid woman..! You...

CRANE: Language, Doctor Judson...
There's a lady present.

(SHE LIFTS HIM FROM
THE CHAIR)

7. EXT. SHORELINE. DAY.

(HALF A DOZEN HOME
GUARD MEN ARE ON
PATROL.

JEAN AND PHYLLIS
SEE THEM.)

JEAN: (CALLS) Ooh, I love men in
uniform!

PHYLLIS: (CALLS) Don't they look
strong!

(THE HOME GUARD
MEN TURN TO JEAN
AND PHYLLIS,
GRINNING.

JEAN AND PHYLLIS
SHRIEK, AND RUN
OFF GIGGLING.)

8. INT. MILLINGTON'S OFFICE. DAY.

(MILLINGTON TURNS
ON JUDSON.)

MILLINGTON: Use the Ultima
machine! Use the machine to
translate the inscriptions.

JUDSON: But the German signals...

MILLINGTON: Use it!

9. EXT. CAVES / SHORELINE. DAY.

(VERSHININ IS
CROUCHED WATCHING
THE HOME GUARD MEN
APPROACHING ALONG
THE SHORE.

HE BECKONS TO
SOMEONE.

PROZOROV APPEARS
ALONGSIDE.

HE SEES THE HOME
GUARD MEN.)

VERSHININ: The Doctor and the
girl -- they've betrayed us...

10. INT. NAVE. DAY.

(THE DOCTOR AND
ACE ARE MAKING
THEIR WAY TOWARDS
THE VESTRY.)

THE DOCTOR: Why do I feel there's
something different about this
place?

ACE: Yeah -- it doesn't even look
like a church.

THE DOCTOR: What do you mean?

ACE: Well, from the outside, it
looks more like a small fortress.

THE DOCTOR: No, no -- I mean
different since we were last here.

ACE: Oh.

11. EXT. GRAVEYARD. DAY.

(WAINWRIGHT IS
STANDING IN FRONT
OF A GRAVESTONE

IN THE BACKGROUND,
THE CHURCH. ACE
IS RIGHT: IT DOES
LOOK LIKE A SMALL
FORTRESS.)

12. INT. VESTRY. DAY.

(THE DOCTOR AND
ACE ENTER
CAUTIOUSLY.)

THE DOCTOR: I think it's time I
had a proper look at those
inscriptions.

(THEY GO THROUGH
THE DOOR TO THE
CRYPT.)

13. INT. CRYPT. DAY.

(THE DOCTOR AND
ACE CREEP IN.)

ACE: (WHISPERS) Can you hear any
noises from behind the walls?

THE DOCTOR: Not a thing.

ACE: I definitely heard them.

(THE DOCTOR SEES
THE NEW
INSCRIPTION.)

THE DOCTOR: Ace, look at this.
What do you notice?

ACE: Um... Oh, yes -- it's
written in a slightly different
alphabet from the rest.

THE DOCTOR: Yes..?

ACE: Um, let's see... It doesn't
use as many characters.

THE DOCTOR: And..?

ACE: And... that means it's older
than all the rest.

THE DOCTOR: And..?

ACE: Um... Don't know...

THE DOCTOR: And -- it wasn't here this morning!

ACE: Oh, yes... Hang about -- these inscriptions are a thousand years old...

(THEY HEAR THE
VESTRY DOOR
OPENING.)

THE DOCTOR: Quick, hide!

(THEY HURRY BEHIND
A CORNER.

THEY SEE
MILLINGTON
DESCENDING THE
STAIRS.

HE PASSES VERY
CLOSE TO THEM, BUT
DOESN'T SEE THEM.

THEY HOLD STILL,
BUT THEY HEAR
NOTHING.

CAREFULLY, THE
DOCTOR EDGES
FORWARD AND PEERS
ROUND THE CORNER.

THE CRYPT IS
EMPTY.

THE DOCTOR AND ACE
EMERGE.)

ACE (continued): Where is he..?

THE DOCTOR: Those noises you heard this morning...

ACE: A secret door!

(THE DOCTOR HAS
ALREADY STARTED
FEELING ROUND THE
WALLS.

ACE JOINS IN.)

ACE (continued): No, I think the
noises were over on this side...

(ACE TURNS AWAY
FROM THE WALL TO
TALK TO THE
DOCTOR.)

ACE (continued): What do we do if
we find something?

(WHILE ACE HAS HER
BACK TO THE WALL,
A SECTION OF IT
SWINGS OPEN.

BEHIND IT,
MILLINGTON STANDS
LOOKING AT ACE.

ACE TURNS BACK,
AND SEES
MILLINGTON RIGHT
IN FRONT OF HER.)

ACE (continued): Professor...

THE DOCTOR: Shh...

ACE: Professor...

(THE DOCTOR LOOKS
ROUND, AND HE TOO
SEES MILLINGTON
STARING AT THEM.

MILLINGTON DRAWS
HIS PISTOL ON
THEM.)

14. INT. NAVE. DAY.

(WAINWRIGHT STANDS
AT THE LECTERN.

THE CHURCH IS
EMPTY. THE BIBLE
IS CLOSED.

HIS VOICE BECOMES
INCREASINGLY
BROKEN AS HE
SPEAKS.)

WAINWRIGHT: When I was a child, I
spake as a child, I understood as a
child, I thought as a child: but
when I became a man, I put away
childish things. And now abideth
faith, hope, love, these three; but
the greatest of these is... the
greatest of these is...

(HE WEEPS.)

15. INT. CRYPT. DAY.

(MILLINGTON STEPS
FORWARD, STILL
COVERING ACE AND
THE DOCTOR WITH
HIS PISTOL.)

MILLINGTON: I think this is what
you were looking for, Doctor.
After you...

(RELUCTANTLY, ACE
AND THE DOCTOR GO
THROUGH THE
CONCEALED DOORWAY,
AND DOWN SOME
STEPS.)

16. INT. CELLAR. DAY.

(ACE AND THE
DOCTOR ENTER IN
FRONT OF
MILLINGTON.)

ACE'S EYES OPEN
WIDE AS SHE SEES
WHAT'S AT THE
BOTTOM OF THE
STEPS.

SEVERAL
TECHNICIANS IN
PROTECTIVE RUBBER
SUITS MOVE AMONGST
INDUSTRIAL LAB
EQUIPMENT.

IN ONE WALL OF THE
CELLAR IS A LARGE
HOLE, LEADING TO A
SHAFT BEYOND.)

MILLINGTON: (TO THE TECHNICIANS)
Leave the distillation vats. Just
take the valuable equipment. (TO
THE DOCTOR) The work here is
complete now, I'm afraid.

ACE: A laboratory..!

(MILLINGTON
INDICATES A
TRICKLE OF WATER
RUNNING OUT OF ONE
WALL, AND INTO THE
DISTILLATION
VATS.)

MILLINGTON: Behold the end of the
war!

THE DOCTOR: An underground spring containing traces of natural dioxin.

ACE: Dioxin! That stuff's lethal! They dump it in rivers, and it kills all the fishes.

THE DOCTOR: It's not just fishes it kills...

MILLINGTON: Once the Nazis see what our planes are dropping on their cities...

ACE: But... you can't...

MILLINGTON: It will end the war. Save hundreds of thousands of lives.

THE DOCTOR: More horrible than the Well of Vergelmir...

(MILLINGTON TURNS
SUDDENLY ON THE
DOCTOR.)

MILLINGTON: What did you say?

THE DOCTOR: The Well of Vergelmir. Deep beneath the ground. Where broods of serpents spew their venom over the roots of the Great Ash Tree.

MILLINGTON: The Great Ash Tree... The soul of all the earth...

ACE: Professor...

THE DOCTOR: Shh.

MILLINGTON: We have seen it,
Doctor. You and I. We have seen
hell! Come -- I will show you it
all.

(MILLINGTON TURNS
TO GO UP THE
STEPS.)

ACE: What's he on about?

THE DOCTOR: It's the old Norse
mythology. I seem to have
persuaded him that I'm on his side.

(THE DOCTOR AND
ACE FOLLOW
MILLINGTON.)

17. INT. NAVE. DAY.

(THE DOCTOR AND
ACE FOLLOW
MILLINGTON. MR
WAINWRIGHT SITS
ALONE.)

THEY PASS MR
WAINWRIGHT, BUT HE
DOESN'T EVEN LOOK
UP.)

ACE: Professor -- what's wrong
with the vicar?

(MILLINGTON HEARS
ACE AND TURNS.)

MILLINGTON: What's she doing
here? No girls...

ACE: What..? You're beginning to
aggravate me..!

THE DOCTOR: Ace -- don't
antagonize him. Look, you'll have
to wait here.

ACE: Professor...

THE DOCTOR: Only for a short
time. But we have to find out
what's going on here. And this
way, you can find out what's wrong
with Mr Wainwright.

ACE: (SULKS) All right...

(THE DOCTOR TURNS
BACK TO
MILLINGTON.)

THE DOCTOR: Right, Commander.

(MILLINGTON
LEAVES.)

THE DOCTOR (continued): (TO ACE)
Give me an hour...

(THE DOCTOR
HURRIES AFTER
MILLINGTON.)

ACE WANDERS OVER
TO SIT BY MR
WAINWRIGHT.)

ACE: Everything all right,
Vicar..?

WAINWRIGHT: Sorry -- I didn't
notice you...

ACE: Funny church this, isn't
it..?

WAINWRIGHT: I was just
thinking... Just remembering when
I was a child -- my father was the
vicar then. He'd bring me in here.
It seemed such a warm place then.

ACE: Things always look different
when you're a child.

WAINWRIGHT: Every Sunday morning,
I stand in the pulpit and see all
the faces looking up at me --
waiting for me to give them
something to believe in.

ACE: Don't you believe in

anything?

WAINWRIGHT: I used to. I used to believe there was good in the world, hope for the future.

ACE: The future's not so bad.

WAINWRIGHT: But how can we know..?

ACE: You've got to have faith in people. Life's too short any other way.

(SHE SMILES.)

18. EXT. CAVES / ROCKY OUTCROP. DAY.

(THE HOME GUARD
MEN ARE LOOKING
BEHIND VARIOUS
ROCKS.

A LITTLE WAY
AHEAD, SORIN,
PROZOROV AND
VERSHININ LIE
CROUCHED BEHIND
ROCKS, WATCHING
THE HOME GUARD
MEN.

SORIN LOOKS AT THE
OTHER TWO.
VERSHININ'S FACE
IS KEYED WITH
ANTICIPATION, BUT
PROZOROV'S JUST
LOOKS DEAD.

THE HOME GUARD MEN
APPROACH CLOSER.

SORIN NODS TO
VERSHININ.

VERSHININ TOSSES A
ROCK A FEW YARDS.

THE COMMANDOS
WATCH AS THE HOME
GUARD MEN GO TO
INVESTIGATE THE
NOISE, TURNING
THEIR BACKS ON THE
COMMANDOS.

SORIN MOTIONS
FORWARD WITH HIS
FINGER, AND THE
THREE OF THEM LEAP
OUT BEHIND THE
HOME GUARD MEN.

ALMOST BEFORE THE
HOME GUARD MEN CAN
REACT, SORIN,
PROZOROV AND
VERSHININ HAVE
WON.

THE COMMANDOS ARE
PROFESSIONAL
KILLERS -- AND
PROZOROV THE MOST
PROFESSIONAL OF
ALL.

THEY DISPATCH THE
HOME GUARD MEN
QUICKLY AND
SILENTLY.

SORIN LOOKS
ROUND.)

SORIN: Has anyone seen us?

PROZOROV: It's as quiet as the
grave.

19. EXT. CLIFF TOP / CAVES. DAY.

(POV SOMEONE
WATCHING THE
COMMANDOS THROUGH
BINOCULARS FROM
THE CLIFF TOP:
THE THREE
COMMANDOS RETREAT
BACK INTO THE
CAVES WITH THE
DEAD HOME GUARD
MEN.)

LEIGH: (OOV) House guests
returning to Honeymoon Suite...

(LEIGH IS WATCHING
THE MARINES FROM
THE CLIFF TOP, AND
REPORTING INTO A
RADIO.)

LEIGH (continued): Six toy
soldiers disabled. Repeat: all six
toy soldiers disabled.

20. INT. COMMAND ROOM. DAY.

(BATES IS
LISTENING TO THE
RADIO.)

BATES: Please confirm that house
guests are secure.

21. EXT. CLIFF TOP. DAY.

(LEIGH RESPONDS TO
THE RADIO.)

LEIGH: I confirm: house guests
are secure. (A SLIGHT SMILE) They
haven't the slightest idea what's
going on...

22. INT. DECRYPT ROOM. DAY.

(THE DOCTOR AND
MILLINGTON ENTER
THE HUT.

JUDSON IS WORKING
ON THE ULTIMA
MACHINE.)

JUDSON: Millington -- I'll need
the central rotor unit unlocking.

THE DOCTOR: The Ultima machine.

JUDSON: Ah, yes -- you haven't
seen it yet, have you? A
completely automatic computing
machine. The most advanced in the
world.

THE DOCTOR: This is remarkable
for the 1940s.

MILLINGTON: This is just the
bait.

THE DOCTOR: For the Germans?

MILLINGTON: Russians.

THE DOCTOR: But they're your
allies.

MILLINGTON: But after the war --
when they're no longer our
allies...

(MILLINGTON
UNLOCKS THE
CENTRAL ROTOR
UNIT, AND SLIDES
IT OUT.)

MILLINGTON (continued): This is
what the Russians want -- the mind
of the Ultima machine!

JUDSON: Half a million
combinations an hour, with
automatic negative checking.

MILLINGTON: And we're going to
let the Russians steal it! Look
inside, Doctor. Look deep
inside...

(THE DOCTOR LOOKS
CAREFULLY AT THE
UNIT.

INSIDE, AMONGST
THE ROTORS, A
GLASS FLASK GLOWS
GREEN.)

23. INT. LABORATORY. DAY.

(THE GREEN GLOW OF
FLASKS OF DIOXIN.

THE CHEMICAL
LABORATORY HAS
BEEN SET UP IN AN
OLD HIGH-CEILINGED
MINE BUILDING.

AT THE FAR END,
ROW UPON ROW OF
AIRCRAFT BOMBS
STAND LIKE
TOMBSTONES.
SMALLER WEAPONS
SUCH AS MORTARS
AND MINES STAND
IN CRATES.

[Note: It isn't
necessary to see
the detail yet,
but all the
chemical weapons
bear a yellow
stripe and
stencil: a skull-
and-crossbones in
which a gas-mask
replaces the
skull.]

AT THE OTHER END,
A SMALL AIR-TIGHT
ROOM WITH GLASS
WINDOWS.

IN SOME WAY, THE
PLACE SEEMS MORE
LIKE A CHURCH THAN
A LABORATORY -- AN
ALTAR TO SCIENCE.

A TECHNICIAN MOVES

SILENTLY LIKE A
PRIEST.)

MILLINGTON: (OOV) A
demonstration, Doctor.

(MILLINGTON AND
THE DOCTOR ARE
STANDING BY THE
AIR-TIGHT CHAMBER.

MILLINGTON PUTS
HIS HANDS THROUGH
THE OPENINGS OF
TWO SEALED RUBBER
GLOVES THAT ENABLE
TECHNICIANS TO
PERFORM
EXPERIMENTS ON THE
OTHER SIDE OF THE
WINDOW.

AS MILLINGTON
SPEAKS -- DRAWING
THE DOCTOR'S
ATTENTION -- THE
TECHNICIAN PLACES
A CAGE OF DOVES IN
THE CHAMBER, AND
THEN SEALS THE
DOOR BEHIND HIM.

THROUGH THE RUBBER
GLOVES, MILLINGTON
PICKS UP A TINY
AMPOULE GLOWING
WITH TOXIN.)

MILLINGTON (continued): This
small capsule contains just a few
drops of pure dioxin. And yet...

THE DOCTOR: No, don't!

(TOO LATE.

MILLINGTON BREAKS
THE AMPOULE.

A LOUDSPEAKER
RELAYS THE SOUND

OF DOVES COO-ING
PEACEFULLY.

A SMALL CLOUD OF
GREEN VAPOUR
SPREADS FROM THE
AMPOULE.

THE COO-ING
BECOMES AGITATED,
THEN AGONIZED.

THE COOING STOPS.

THE DOCTOR LOOKS
INSIDE,
HORRIFIED.)

MILLINGTON: Just think what a
bombful could do to a German city!

THE DOCTOR: Or Moscow...

MILLINGTON: It means the end of
war.

THE DOCTOR: And you think the
Russians are so careless that you
can detonate one of these things
inside the Kremlin?

MILLINGTON: But that's the beauty
of it, Doctor. We won't detonate
it. They'll do it themselves.
They'll use the machine to decrypt
our ciphers. But Doctor Judson has
programmed it to self-destruct when
it tries to decrypt a particular
word. And, once the political
climate is appropriate, we shall
include the word in one of our
messages.

THE DOCTOR: And the word is..?

MILLINGTON: What else could it
be, Doctor? "Love"...

24. INT. CAVE. DAY.

(SMILES OF SUCCESS
AMONGST THE
COMMANDOS.

ALL EXCEPT
PROZOROV.)

VERSHININ: You should have seen
him! With his bare hands!

(VERSHININ SLAPS
PROZOROV ON THE
BACK.)

VERSHININ (continued): When it
comes to killing, the Sarge is an
expert!

(PROZOROV MOVES
AWAY TO A QUIET
PART OF THE CAVE.

GENERAL MOOD OF
SUCCESS CONTINUES
BEHIND HIM.

SORIN APPROACHES.)

SORIN: (SUBDUED) These things
have to be done.

25. INT. COTTAGE. DAY.

(MISS HARDAKER
BRANDISHES THE WET
SWIMMING COSTUMES.
SHE IS HYSTERICAL.)

JEAN AND PHYLLIS
STAND SHOCKED AND
TERRIFIED.)

HARDAKER: You will burn in the
everlasting fires of hell! You
wicked, evil girls!

PHYLLIS: Just because you've
never been swimming...

HARDAKER: You have black hearts!
There's no love in heaven or earth
for you. Nothing for you but
pitiless damnation for the rest of
your lives. Think on it.

(MISS HARDAKER
SWEEPS OUT.)

JEAN AND PHYLLIS
ARE CLOSE TO
TEARS.)

26. INT. CELLAR. DAY.

(THE EQUIPMENT HAS
ALL BEEN
DISMANTLED AND
REMOVED. JUST
DEBRIS REMAINS.)

TWO UNSEEN MEN ARE
SEALING THE SHAFT.

SOME STONework
COLLAPSES BY THE
UNDERGROUND
STREAM.

A DIRT-ENCRUSTED
FLASK FALLS OUT --
CENTURIES OLD,
ORIENTAL-LOOKING.)

LEIGH: (OOV, IN MINESHAFT) What
was that?

(PERKINS AND LEIGH
EMERGE.)

PERKINS: Is this ours?

(PERKINS PICKS UP
THE FLASK.)

LEIGH: Is it marked "Government
Property"?

PERKINS: No.

LEIGH: Nothing to do with us,
then. Leave it.

(PERKINS TOSSES
THE FLASK AWAY,
AND FOLLOWS LEIGH
INTO THE SHAFT.

THEY SEAL THE
SHAFT ENTRANCE
COMPLETELY.)

27. INT. MILLINGTON'S OFFICE. DAY.

(MILLINGTON LOOKS
UP.)

BATES IS IN THE
DOORWAY.)

MILLINGTON: Yes?

BATES: Thought you'd like to
know, sir -- they've finished
closing down operations over at the
church.

MILLINGTON: Good. Tell me --
they didn't find anything unusual
did they?

BATES: Not to my knowledge, sir.

MILLINGTON: We can't take any
more risks. I want all radio
transmitters and outside telephone
lines disabling.

BATES: But sir...

MILLINGTON: Do it.

BATES: Sir.

MILLINGTON: And if there's any
chess sets in the camp, I want them
burnt.

BATES: Chess sets?

MILLINGTON: Burnt.

(BATES LEAVES.

MILLINGTON LOOKS
DOWN AT HIS
PAPERS.

HE HAS BEEN
DOODLING ENDLESS
OUTLINES OF THE
FLASK.)

28. INT. CELLAR. DAY.

(IN THE DARKNESS,
THE FLASK BEGINS
TO GLOW GREEN
FAINTLY.)

29. EXT. ROCK POOLS / SHORELINE. DAY.

(PROZOROV IS
KNEELING BY A
POOL.

HE IS TRYING TO
WASH HIS HANDS.
BUT THE STAINS
WON'T GO.)

JEAN: (OOV) I don't care. I've
nothing more to lose.

(PROZOROV LOOKS
UP, AND SEES JEAN
AND PHYLLIS IN THE
WATER.

HE HURRIES AWAY.)

30. EXT. SHORELINE. DAY.

(JEAN IS SPLASHING
IN THE WATER.

PHYLLIS FLOATS
SERENELY.)

PHYLLIS: It's so warm...
peaceful...

(JEAN STOPS
SPLASHING AS SHE
SEES A MIST
ROLLING ACROSS THE
WATER TOWARDS
THEM.)

JEAN: Here, Philly... Look at
that.

(PHYLLIS DOESN'T
BOTHER.)

PHYLLIS: What is it?

JEAN: Sort of mist...

PHYLLIS: Who cares? It's warm in
the water.

JEAN: Yeah...

(BUT JEAN ISN'T
CONVINCED.

THE MIST BEGINS TO
ENVELOPE THEM.)

JEAN (continued): Philly...

(THE MIST
ENVELOPES THEM
COMPLETELY.

NO VOICES OR
SPLASHING.

THE MIST DRIFTS
AWAY.

THE WATER IS
EMPTY, AND JEAN
AND PHYLLIS
NOWHERE TO BE
SEEN.)

31. INT. WRENS' QUARTERS. DAY.

(HALF A DOZEN
BUNK-BEDS FILL
MOST OF THE ROOM.

A WREN LIES ON ONE
OF THE BUNKS
READING
"PHOTOPLAY" OR
SOMESUCH.

KATHLEEN IS JUST
PUTTING AUDREY
INTO A COT BESIDE
ONE OF THE BUNKS.

[Note: Again, a
real baby for this
scene.]

TWO WRENS ARE
PLAYING CHESS AT A
SMALL TABLE.
PERKINS STANDS
OVER THEM.

THE DOCTOR
ENTERS.)

PERKINS: Sorry, girls --
Commander's orders. No more chess
sets.

THE DOCTOR: Don't you find some
of the Commander's orders a bit
peculiar?

PERKINS: Peculiar or not, orders
is orders. Come on, girls -- let's
have your chess set.

(THE DOCTOR TURNS

TO LOOK AT THE
BABY.

THE BABY GURGLES
HAPPILY.)

THE DOCTOR: What are you going to
do with her?

KATHLEEN: Oh, something'll turn
up. One of the girls said she'd
ask her sister if Audrey could stay
for a few days, till I sort
something out.

(BUT BOTH THE
DOCTOR AND
KATHLEEN KNOW THAT
THE SISTER WILL
SAY NO.

THE DOCTOR LOOKS
AT THE BABY AGAIN.

THE BABY GURGLES
AGAIN.)

KATHLEEN (continued): Do you have
any family yourself?

THE DOCTOR: I don't know...

KATHLEEN: I'm sorry -- the war.
It must be terrible not knowing.

THE DOCTOR: Yes.

32. EXT. SHORELINE. DAY.

(THE MIST DRIFTS
ACROSS THE EMPTY
WATERS AGAIN.)

33. INT. DECRYPT ROOM. DAY.

(JUDSON SITS AT THE KEYBOARD OF THE ULTIMA MACHINE TYPING. THE ALPHABETICAL KEYS -- EXCEPT "Z" AND "X" -- HAVE DIFFERENT FUTHARK CHARACTERS STUCK OVER THEM. A COPY OF THE NEW INSCRIPTION IS ON A PIECE OF PAPER WHICH JUDSON IS TYPING FROM, AND IS ALSO CHALKED ON THE BLACKBOARD.

NURSE CRANE SITS INDIFFERENTLY.

THE DOCTOR BREEZES IN.)

THE DOCTOR: You haven't seen Ace at all, have you? I'm getting worried... (TAILS OFF)

JUDSON: (BREAKING IN) Quiet!

(JUDSON COMPLETES THE TYPING AND SITS BACK.)

JUDSON (continued): Now -- let's see what lies encrypted in these carvings...

(HE FLICKS A SWITCH.

THE RELAYS IN THE
MACHINE BEGIN TO
CLICK AT A RAPID
SPEED, AND THE
ROTOR WHEELS
WHIRR.

JUDSON WATCHES IT
EXCITED.

THE DOCTOR DRAWS
NEAR.

AFTER ONLY A FEW
SECONDS, THE
RELAYS AND ROTORS
STOP, AND THE
TELEPRINTER STARTS
TO CHATTER.

EVEN NURSE CRANE
SEEMS INTERESTED
NOW, AS THE
MESSAGE IS
PRINTED:

"NOW BEGINS THE
WOLF TIME".

JUDSON SITS BACK
TRIUMPHANT.)

JUDSON (continued): A thinking
machine! Even with an alphabet
more than a thousand years old, the
Ultima machine can reveal its
meaning.

THE DOCTOR: Well -- it can
translate it, anyway. Who knows
what it might mean?

CRANE: Who bothers?

34. EXT. ROCK POOLS / SHORELINE. DAY.

(PROZOROV APPEARS.

HE LOOKS OUT TO
SEA, INTO THE
MIST.

THE MIST BEGINS TO
CLEAR.

THE SOUND OF JEAN
AND PHYLLIS
SPLASHING AND
LAUGHING.

THE MIST DRIFTS
AWAY, TO REVEAL
JEAN AND PHYLLIS
SPLASHING IN THE
WATER.

PROZOROV WATCHES
THEM.

PHYLLIS NOTICES
PROZOROV.)

PHYLLIS: Look.

JEAN: Oh, yes -- a man...

(THE TWO GIRLS'
FACES LOOK
SLIGHTLY DIFFERENT
-- PALER, BUT WITH
REDDER LIPS -- AND
THEIR BEHAVIOUR IS
SLIGHTLY STRANGE,
SLIGHTLY
INTOXICATED.)

JEAN (continued): (TO PROZOROV)
Are you looking at us..? Are you

watching us..? He's watching us,
you know.

(THERE'S SOMETHING
SLIGHTLY ENTICING
ABOUT THEIR
VOICES.)

PHYLLIS: (TO PROZOROV) If you
want to watch us, you've got to
come in the water with us...

JEAN: Yes, you've got to come in
the water...

(PROZOROV
UNCONSCIOUSLY
TAKES A SLIGHT
STEP FORWARD.)

PHYLLIS: Come on -- it's nice in
the water... You'll like it...
Nice and warm...

JEAN: Blood warm...

(PROZOROV WALKS
TOWARDS THE
GIRLS.)

PHYLLIS: He's coming... coming
into the water...

JEAN: Nobody's forcing him...
Nobody ever forces you to go into
the water...

(PROZOROV WADES
INTO THE SEA)

PHYLLIS: But everybody wants
to... Deep down, everybody wants
to go into the water...

(PROZOROV STANDS
WAIST-DEEP IN THE
WATER.)

JEAN: Come on -- come and play
with us...

(THE TWO GIRLS
LAUGH -- CRUEL,
FRIGHTENING
LAUGHS.

PROZOROV LOOKS
ROUND.

SUDDENLY AN
INHUMAN HAND
BURSTS FROM THE
WATER AND GRABS
PROZOROV -- THE
HAND HAS RAZOR-
LIKE FINGERNAILS.

THEN ANOTHER HAND.
AND ANOTHER.

PROZOROV STRUGGLES
IN TERROR, AS A
DOZEN INHUMAN
HANDS DRAG HIM
DOWN INTO THE
WATER.

JEAN AND PHYLLIS
CONTINUE
LAUGHING.)

35. INT. JUDSON'S OFFICE. DAY.

(JUDSON, THE
DOCTOR, AND NURSE
CRANE.)

JUDSON: (TO THE DOCTOR) Yes,
I've known Millington since
before... my accident.

(ACE COMES IN.)

ACE: Hi!

THE DOCTOR: Ah -- good. I need
to have a word with your two young
friends.

ACE: Jean and Phyllis? They'll
be with the old dragon.

THE DOCTOR: Good. Back in a mo.
I'm just going to requisition some
transport.

ACE: Bags I drive!

(THE DOCTOR GOES.)

JUDSON IS
SCRIBBLING ON THE
BLACKBOARD AGAIN.

ACE LOOKS AT THE
BLACKBOARD.

SHE SEES THE NEW
RUNIC INSCRIPTION
CHALKED ALONGSIDE
THE LOGIC DIAGRAM

OF THE FLIP-FLOP
GAME. THERE IS A
CERTAIN SIMILARITY
BETWEEN THE TWO.

[Note: See
appendix for
details.]

SHE TAKES THE
FLIP-FLOP GAME OUT
OF HER POCKET, AND
DROPS A MARBLE
THROUGH IT A
COUPLE OF TIMES,
LOOKING UP AT THE
TWO DIAGRAMS.)

JUDSON: Shut up...

(ACE DROPS ANOTHER
MARBLE THROUGH.)

JUDSON (continued): I said shut
up!

(A BROAD SMILE OF
REALIZATION BREAKS
ON ACE'S FACE, AS
SHE FINALLY
UNDERSTANDS.)

ACE: I know what it is...

(JUDSON TURNS
ANGRILY ON ACE.)

JUDSON: I'm trying to work!

ACE: The Viking inscription... I
know what it is!

JUDSON: Yes, it means "Now begins
the Wolf Time". I already know
that.

ACE: (EXCITED) No, look -- it's a logic diagram.

JUDSON: What?

ACE: Look. This is a logic diagram for the flip-flop thingy. And this is a logic diagram for something else!

(JUDSON'S MOUTH IS
OPEN IN
AMAZEMENT.)

JUDSON: But... it's so complex...

ACE: That's because it's not for a small thing like this. It's for a computer.

(JUDSON IS
SUDDENLY
GALVANIZED INTO
ACTION, AND STARTS
TO PROPEL HIMSELF
OUT OF THE ROOM.)

JUDSON: Crane! Take me to the Decrypt Room!

(NURSE CRANE
HURRIES OUT AFTER
JUDSON.)

ACE SAUNTERS OUT,
PLEASED WITH
HERSELF.)

ACE: And the half-time score:
Perivale, six hundred million --
Rest of the Universe, nil...

36. INT. COTTAGE. DAY.

(MISS HARDAKER
RELEASES THE
TURNTABLE OF A
WIND-UP
GRAMOPHONE, AND
PUTS THE NEEDLE
ONTO A RECORD.

IT BEGINS TO PLAY.
SOMETHING DARK AND
LITURGICAL --
PERHAPS THE FIRST
MOVEMENT OF
FAURÉ'S REQUIEM.

SHE GOES TO SIT IN
AN ARMCHAIR, AND
LISTENS.

"REQUIEM ÆTERNAM
DONA EIS
DOMINE..."

SHE SENSES
SOMETHING, AND
TURNS TO THE
DOORWAY.

JEAN AND PHYLLIS
STAND IN THE
DOORWAY, STILL IN
WET BATHING
COSTUMES.

THEY LOOK AT MISS
HARDAKER WITH
MALICIOUS SMILES.

MISS HARDAKER
STANDS AND BEGINS
TO BACK AWAY IN
FEAR.)

HARDAKER: No...

(JEAN AND PHYLLIS
BEGIN TO ADVANCE
ON MISS HARDAKER.

THEY RAISE THEIR
RAZOR-SHARP
FINGERNAILS,
SMILING IN
ANTICIPATION.)

HARDAKER (continued): No... I
beg you...

(THE GIRLS
CONTINUE TO
ADVANCE.

"KYRIE ELEISON.
CHRISTE
ELEISON...")

UNDERWATER PHOTOGRAPHY 3:Shoreline. Day.

PROZOROV's dead body,
floating face-down in the
water -- an expression of
terror.

37. INT. COTTAGE. DAY.

(THE DOCTOR AND
ACE CREEP IN
CAUTIOUSLY.)

THE DOCTOR: Hello..? Anybody
home..?

(SILENCE, EXCEPT
FOR A SCRAPING
SOUND.

THE NEEDLE OF THE
GRAMOPHONE RESTS
IN THE MIDDLE OF A
SLOWLY SPINNING
RECORD.

THE DOCTOR LIFTS
THE NEEDLE OFF.)

ACE: Professor..!

(MISS HARDAKER'S
DEAD BODY IS
SITTING UPRIGHT IN
THE ARMCHAIR.

HER EYES AND MOUTH
ARE OPEN IN A
SILENT SCREAM.
TWO DEEP,
BLOODLESS CUTS
STREAK THROUGH THE
VEINS OF HER NECK.
HER FACE IS
WHITE.)

THE DOCTOR: Just like the one at
Maidens' Point -- completely
drained of blood.

38. EXT. GRAVEYARD. DAY.

(MIST DRIFTS AMONG
THE GRAVES.

JEAN AND PHYLLIS
SEEM TO DRIFT WITH
IT.

THEY STOP A FEW
YARDS BEHIND MR
WAINWRIGHT.

HE KNOWS THEY'RE
THERE WITHOUT
LOOKING ROUND.)

WAINWRIGHT: I know who you are...

PHYLLIS: You've always known
us...

(MR WAINWRIGHT
TURNS
APPREHENSIVELY.)

WAINWRIGHT: But vampires are just
superstition... Why..?

JEAN: We have black hearts. We
were lost on the day we were born.

WAINWRIGHT: That's not true! No-
one is lost.

PHYLLIS: Everyone is lost...

(THE TWO GIRLS
STEP TOWARDS MR
WAINWRIGHT.

HE QUICKLY HOLDS
UP A BIBLE TO WARD
THEM OFF.)

WAINWRIGHT: No further! This is
holy. It will destroy you.

PHYLLIS: Objects don't harm us.
It's human belief. And you stopped
believing when the bombs started
falling.

WAINWRIGHT: I'm not frightened of
German bombs.

JEAN: Not German bombs. British.

PHYLLIS: On German cities.
British bombs killing German
children.

WAINWRIGHT: No...

(THE GIRLS CLOSE
IN.)

THE DOCTOR: (OOV) Stop!

(THE DOCTOR AND
ACE RACE TO JOIN
MR WAINWRIGHT.

JEAN AND PHYLLIS
HALT.)

ACE: What's happened to you..?
What are you doing..?

PHYLLIS: You should have come
into the water with us... Then
we'd be together...

THE DOCTOR: (TERRIBLE) Go! Go

67

now!

(JEAN AND PHYLLIS
BACK AWAY TOWARDS
THE MISTS.)

JEAN: We go -- but we'll return
for you, Wainwright. There is no
goodness...

39. INT. DECRYPT ROOM. DAY.

(JUDSON WORKS
FEVERISHLY WITH
THE ROTOR UNIT --
RESETTING IT
ACCORDING TO THE
RUNIC INSCRIPTION
ON A SCRAP OF
PAPER.

MILLINGTON AND
NURSE CRANE WATCH
ANXIOUSLY.)

MILLINGTON: This is it, Judson!

NURSE CRANE: A little respect for
the wheelchair please, Commander.
He's an invalid.

JUDSON: I'm not an invalid, I'm a
cripple! And I'm also a genius!
Now, shut up, both of you!

MILLINGTON: All that remains is
the flask. The machine can unlock
its secrets.

40. INT. CELLAR. DAY.

(IN THE DARKNESS,
THE FLASK GLOWS
BRIGHTER.)

41. EXT. COMMON LAND. DAY.

(THE DOCTOR, ACE
AND MR WAINWRIGHT
ARE MAKING FOR THE
NAVAL CAMP.)

WAINWRIGHT: We should tell
Commander Millington.

THE DOCTOR: That is exactly what
we won't do! They'll just go round
shooting everything. No -- as long
as Doctor Judson doesn't work out
what that inscription really is,
they're out of harm's way. And
he's a typical blinkered
scientist... (TAILS OFF)

(THE DOCTOR LOOKS
BACK AT ACE, WHO
STOPPED DEAD,
ABOUT A SENTENCE
AGO.)

ACE: Hell.

(THEY BOTH KNOW
WHAT'S HAPPENED.)

ACE (continued): You should've
told me...

THE DOCTOR: Come on! We've got
to stop him!

(ALL THREE BEGIN
TO RUN TOWARDS THE
NAVAL CAMP.)

42. INT. DECRYPT ROOM. DAY.

(JUDSON SLIDES THE
CENTRAL ROTOR UNIT
BACK INTO
POSITION, AND
CONNECTS IT UP.)

JUDSON: There. Now then,
Millington -- let's see, shall we?

MILLINGTON: Yes -- quick!

(JUDSON TURNS TO
THE KEYBOARD, AND
TYPES.

THE WORDS APPEAR
SIMULTANEOUSLY ON
THE TELEPRINTER:

"NOW BEGINS THE
WOLF TIME".

THE RELAYS BEGIN
CLICKING AND THE
ROTORS WHIRRING.
A SENSE OF THE
MACHINE COMING TO
LIFE.)

43. INT. CELLAR. DAY.

(IN THE DARKNESS,
THE FLASK GLOWS
MUCH BRIGHTER --
FULL INTENSITY
NOW.)

44. EXT. SHORELINE. DAY.

(FROM CLOSE TO THE
WATER LEVEL, WE
SEE SOMEONE'S --
OR SOMETHING'S --
LEGS STRIDING OUT
OF THE SEA.

THEN MORE LEGS.
AND MORE. AN ARMY
RISING FROM THE
SEA.

THE HAEMOVORES'
LEGS ARE ALL
ADORNED WITH
STRANGE METAL
OBJECTS -- SMALL
PIECES OF
METALWORK FROM
DIFFERENT AGES IN
THE LAST THOUSAND
YEARS, SEEMINGLY
WELDED TOGETHER
WITH CORAL.)

45. INT. DECRYPT ROOM. DAY.

(THE TELEPRINTER
BEGINS TO CHATTER.

MILLINGTON LOOKS
AT THE PRINT-OUT:

"OTTAR HORIK
ESTRID SIGVALD
HAKON FRIDREK
WULFSTAN EADRIC
EMMA" AND SO ON.)

MILLINGTON: What does it mean?

JUDSON: I don't know!

MILLINGTON: You built the damned
machine!

JUDSON: It's running at four
times maximum speed! It's
impossible!

46. EXT. COMPOUND AREA / HUT 1. DAY.

(THE DOCTOR, ACE
AND MR WAINWRIGHT
RACE TOWARDS HUT
1.)

47. EXT. SHORELINE. DAY.

(THE HAEMOVORES
RELENTLESSLY
CONTINUE TO EMERGE
FROM THE SEA.

THEY ARE IN
VARYING STAGES OF
DEGENERATION FROM
HUMANS TO
HAEMOVORES.

THE COMPLETE
HAEMOVORES ARE
LIKE HUMANOID
LEECHES, WITH A
LARGE SUCKER
REPLACING THEIR
MOUTH, AND THEIR
EYES CLOSED AND
BULBOUS LIKE A
FOETUS'S.

THE MORE RECENT
HUMANS STILL WEAR
TATTERED CLOTHES,
FROM THE PREVIOUS
HUNDRED YEARS OR
SO. THE COMPLETE
HAEMOVORES JUST
HAVE SCRAPS OF
RAGS HANGING OFF
THEM. THEY ALL
WEAR LIGHT STRINGS
OF THE STRANGE
METALLIC OBJECTS
-- METAL ARTEFACTS
FROM THE LAST
THOUSAND YEARS,
WELDED TOGETHER
LIKE CORAL.)

48. INT. DECRYPT ROOM. DAY.

(THE DOCTOR AND
ACE BURST INTO THE
ROOM, FOLLOWED BY
MR WAINWRIGHT.)

THE DOCTOR: Stop the machine!

MILLINGTON: Get out of here!

THE DOCTOR: You must stop that
machine!

(JUDSON TRIES THE
SWITCH.

NOTHING HAPPENS.)

JUDSON: I can't!

THE DOCTOR: Ace, the power!

(ACE THROWS
HERSELF AT THE
MAIN ISOLATOR AND
PULLS ON THE
LEVER.

IT'S RUSTED STUCK.

SHE LOOKS FOR THE
CABLE RUNNING FROM
THE ISOLATOR TO
THE MACHINE.

SHE RIPS IT OUT OF
THE MACHINE.

ONE OR TWO
PERIPHERAL LIGHTS

78

GO OUT, BUT THE
MACHINE CONTINUES
TO CHATTER AWAY AT
BREAKNECK SPEED.

THE DOCTOR LOOKS
AT IT IN HORROR.)

MILLINGTON: You're too late,
Doctor...!

(THE CRESCENDO OF
THE CLOSING
CREDITS COMES
SOARING DOWN OVER
MILLINGTON'S
TRIUMPH.)

FADE OUT